

Telegram: "INITIATIVE, LONDON"



PRINCE CONSORT ROAD,
SOUTH KENSINGTON,

ROYAL COLLEGE OF MUSIC.

LONDON. S.W.

To me it seems but
 a transient to end
 with some of our
~~But the same~~ ~~the same~~ ~~the same~~
 that the angels may say
 before they come to my rest
 when better they will
 to the joys of
 my God ~~and~~ command.



When we get fairly into the 16th century the aspect of things
seems to change altogether - Composers seem to have found
their legs at last, and we can feel the tenacity of their
idea about music ~~down~~ over. Dunstons as has been said
represents a transition stage and some of his compositions seem
to look back to the barbarous methods of the middle ages
while others show the anticipation of the methods of the
later contrapuntists of the period up to 1600, and
dominated in Palestrina & Lasso. The things which
distinguished the earlier phase from the later are that
under the old system of descent the voices which
were added to the plainest parts disregarded one another's
proceedings between one step of the Cantus firmus & another.
They might ^{make} ~~take~~ almost any dissonance they pleased
so long as they united at certain unvaried points.
The later counterpoint differed in the due regard which

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to disphing between ~~any~~ ~~element~~ of the subordinate parts as
well as the ~~main~~ ~~Contrapunt~~ part. The ~~that~~ ~~they~~ Composers
are feeling their way towards the use of art which
are embodied in the rules which are given by for
writing counterpoint. The respect for commonness and the
regular resolution of dissonance. In terms of a new
evolutionary summary they were passing from a character
stage ~~from~~ of cleanliness & disphing. The ^{former} phase of the
first stage of this new phase of art was Guillaume &
Guillaume Dufay. He was the first of the great
school of ~~Nottingham~~ ~~composers~~ of the Netherlands - which
partly sprang from the old Parisian school, & partly ~~partly~~ ~~adapted~~
much of its initial lessons from ^{the} ~~the~~ English school.
The actual date of his birth is not known. It
was ~~was~~ supposed that he was born in 1355 - but
this was proved impossible by the discovery of his tombstone



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and some English
concerning the progress of the movement of the people
they are for the most part in accordance with the progress of
Englishmen, and have the progress of the movement - a
indicate the position of progress in the direction of
feeling person in the country full strength, which is -
matter of my own death importance - the story from its development.
far in the earlier days, they seem to have concentrated their
attention on the complexity of environmental matters, as to
have hardly noticed the story which is then told.
As we look at the moral progress in the direction
of making change as ~~it is~~ ^{the} but the progress
I making ^{that part of} progress - from its present stage
for the country ~~and~~ a by process of development
- the country (some from the origin column.)

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at Cambrai, which gives ~~his death~~ the date of his death as
1474. So ~~the~~ and from this and other circumstances
it appears probable that he was born about 1400. As
he was only about 17 years younger than Dantale.
He was a choir boy at Cambrai about 1410, and then he
entered the Papal choir in Rome, where he remained till
1437. Then he came back to his native country and
entered the service of Philip le Bon, Duke of Burgundy
and became among other things. Music master to that
House and a strange character (Charles the Bold). He was
made a Canon of Cambrai in 1450. He like Dantale
seems to have gone through two phases. In the first he
wrote in the compound style of the earlier time; but
after he returned to Cambrai he began to change his
production to aim at a style like our contemporary music.

country and what it is now becoming -
that is the present one I think & am I present
known conform to it in what they call the three common
the uniform concept of earlier English than is of the
even an imperfectly uniform or uniformity. But they conform
himself. of course, ~~the~~ the conformity a them
system can be seen ~~there~~ the uniformity being re
conform who ~~system~~ is made a very thing, who is
but whose present history is very different, it is
dramatic Power, & when work on the ground in general education
before - among them the last known to beyond the very
of English conform part of when women in almost unknown
found some conform a large number of conformity by a the
in the City in unknown that was of the present city was
spoke. & a plan called the Hall near here when there is
vent up the library, & on just good account there
endure - But the very of study historical conformity he
old city the library. So quite clearly that is very clearly
I must not use the most conformity which is not right
But nevertheless the most conformity is in the city of what
the conformity is now present -

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He also developed enough skill to introduce a good deal
of common imitation in his work, which is a proof
of no small increase of facility. The basis of his work
was as in the earlier times the addition of parts to
a Cantata form. But he ^{is said to have been} ~~was~~ the first composer
to adapt secular tunes instead of Main song tunes for this
purpose. We must recall that the earlier composers had
been very fond of combining secular tunes with ^{the} sacred
Main song tunes. But I don't think that the practice
of using secular tunes to build on can be traced earlier
than Dufay. It was a very strange departure, but
he accepted it whole heartedly, and many of his
works are founded on well known secular songs of the
time were called by their names. One known of his
is known as the Mass "Dant je me dedois" - another

double: and though quite unlike our modern music
quite intelligible and is a crude form, attractive.
Among the best which they share with the earlier music is the
frequency variety of the parts. On the early composers that
a fugue and almost innumerable parts for setting of
different voices of the same kind - and making them seem
is a feature which makes it impossible to give the space to
keys in the music - and in fact is not a little surprising
when done. It was probably the work of composers of small
means from theory apart from actual practical work.
Doubtless also that to us of the old Italian school
a little and a good many common forms which have
their origin in the procedure of a single of hundred
years before. The stock out in number of only specimens
as his present in several 5 months since I was far -
The Italian song of Henry VI, who in fact we are
Greek song and then proceed to study the
one another in the little "can of the Voice" during
which the specimen in music passed many from the

"Let us have my pale"; and yet another "I know some".
Am started the position became good. And the time
I'm sure some one is actually suspecting a Cambrian
that is continued to be used for fully 150 years, even
up to the time of Paleontological Science. It was
very exciting time and in Dufour's own hands
as follows. See book

Dufour wrote several notes & other worldly compositions
as well as a sand - & a reform & in a commission
Dufour. But about Dufour, I - follow Cambrian Science
that is one of our immediate disposition. The man
who is upon the line was also - Cambrian and Murchison
of great merit of the name of Egidius Bichori,
who was his fellow countryman, & a fellow Christian as
Cambrian - & his long friend. He also was born about 1400
and died 1460. His form of his composition shows
the same traits of capturing & clearing, & a family family -
the same traits of capturing & clearing, & a family family -
the same traits of capturing & clearing, & a family family -

One of his strong and vivid comparisons on the ground
settled about in common ancient literature is the contrast,
such as Babylon, Syria, Rome and Carthage, of the
opinion & him in foreign matters that the great fact
relative to Rome is with nothing - for he says of the
great comparison of about 1450 B.C. Carthage and
Rome of about 1450 that they made out about main that
all Rome looked & was Rome, and that they ~~adapted the~~
English style and took the ~~Carthage~~ as their pattern.
From these circumstances it is inferred that Carthage was
never so much part - foreign Carthage, and that
his country was there like of him - a fact he is not
to his native country at the end of his life; as in Rome &
he long lived as a Carthage, Carthage.
It appears that Carthage was getting his way to a degree
and more emphatically Rome of art, from the
comparison as Carthage, Carthage, Carthage. In the
hand there are a few comparisons which are comparisons

the first 1000 being added ~~between~~ ^{inside} the program, 1000, & then 3 times

the program made some & saying something
of the nature of the program as follows -

This was the strange person who came to

known as Sanderson - meaning John son.

That is that the Carter person was under the

known but was very 3 years that could take

it in other ways, in England the name

was thought to correspond with Sanderson. (like

the original name mentioned in the report was

Riding Court with the well known Small (Riding the)

The position of the Sanderson had in all

order, for it was common to look for some

by order, which became quite a special kind

of the name - 2 the ~~present~~ ^{present} century.

clear that a great deal of music in the district has been written in the last half century is still in - On through the music of the present century is still written in the same line as that of the 12th & 13th & there is the work of the Division superiors, the work produced at the latter time when so much greater quantity and style that it is evident that there must be a gap in the story.

On music with which the beginning of the modern development is associated he continued developing even now, in that of the English music John Dunstable, who is supposed to have been in Burgundy near the end of the 14th century. Next to nothing is known about him - and it is a common belief that the influence of him and English music ^{mostly} is from Italy and from in foreign countries.

It hardly any of his music remains in England and the other English record of him appears like the record of the English music existing in the old Chronicle, 15th, 16th, 17th & 18th centuries in the Church of St Stephen, ~~which~~ in his time was in the Church of St Stephen, ~~which~~ which contained a well known English line of music in the greater sense to the English Church.

which is supposed to mean that he died in 1453.

There is some evidence that he has paid accounts recently.

that English means in getting the way to the north

[illegible]

the intelligent community.

Early attempt at singing in part were furnished - ~~the~~

form of concentric lyres, ~~the~~ from a series - hand
to the English design is entirely a fact of design -

and with Adio - a bit separated from much

Syntherisma

2 About the time same about a common l. merrillii
and almost unique

the same of art. The

development has capacity & willingness

the circumstances ~~of the~~ planning that the ~~new~~ ~~with~~

Livingston was known as the collector

of the Church helped in and advanced that Church

There was the impression & that was the return

At the annual meeting of the American Academy of Arts and Sciences, Boston, Mass., June 1, 1891.

the amount present in the
 lymph - $\frac{1}{2}$ of the 2 glands - the 2 lymphatics

But the Congress which is forming the school must be made

providence, Cape Providence. diurnal conversation
of composition of the important person only we seem to have
of composition of person - This we find in the manuscript, who
was the last distinguished representation of the African in that
which the channel domain, British and others in its progress,
He was born late in the 13th century, about 1284 in Champagne,
and appears to have lived till about 1369, when he was the
also in Paris. He made poems for himself by his ecclesiastical
man and is said to have written a conversation from
for the creation of Charles V of France.
Given after Edward III's death was in France, which in
frequently associated with the names of Lang and Poulton, that
Henry began to receive. Antiquarian interest almost immediately
till the time of warfare. Henry and independence of mind
is illustrated by the appearance of the Admont, and the great
personality of Baskin - who died in 1384. English literature
began to contribute. In the century 3 English poets
England were given the manuscript about 1362, and
Chaucer himself lived from 1340 - 1400. And with
the current some current activity in France. It is quite

[illegible]